

CANADIAN MOVING PICTURE DIGEST

Vol. 19, No. 22

TORONTO 2, CANADA

October 1st, 1927

Big Parade is mopping up - mopping up - mop-ping up!

And now "Ben-Hur" tra-la!

Come into my "Garden of Allah"
-it's S.R.O. at the
Embassy, N.Y.
at 2 doll-ars

and that is just the begin-ning---
MGM's Big Parade of Stars
is here -----

PUBLISHED BY

CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED

259 SPADINA AVENUE, TORONTO 2



"I SOLD HIM A NEW IDEA!"

—this M-G-M salesman can bring you new profits, too!

PROGRAM CAVIAR

(You, too, will increase your patronage with these shorts)

HAL ROACH COMEDIES

- 10 OUR GANG
- 10 MAX DAVIDSON
- 10 CHARLEY CHASE
- 10 ALL-STAR

M-G-M NEWS

Twice Weekly—The New Newsreel

M-G-M GREAT EVENTS

Six Entirely in Technicolor

M-G-M ODDITIES

25 produced all over the world by UFA



"IN TWO WEEKS I increased the patronage of my customer's theatre by twenty-five per cent!" reports one of our salesmen.

THE BIG PARADE OF STARS

- | | |
|------------|-----------------|
| 3 CHANEYS | 3 SHEARERS |
| 2 GILBERTS | 1 SYD CHAPLIN |
| 3 DAVIES | 2 GARBOS |
| 1 NOVARRO | 2 COOGANS |
| 1 GISH | 6 McCOYS |
| 4 HAINES | 2 DOG STAR |
| | 3 CODY-PRINGLES |
| | 3 DANE-ARTHURS |
| | 5 COSMOPOLITANS |

THE SPECIALS

- THE BIG PARADE—BEN-HUR
- GARDEN OF ALLAH (Rex Ingram)
- THE CROWD (King Vidor)
- THE COSSACKS (John Gilbert)
- ROSE-MARIE—NAPOLEON
- MLLE. FROM ARMENTIERES
- IN OLD KENTUCKY

"AFTER ANALYZING HIS town I showed him that not one single exhibitor there was smart enough to realize how the little subjects on the program could have independent drawing value of their own apart from the feature."

"I ADVISED him to steal a march on the town, to throw out the junk shorts and build a reputation for interesting

junior features on his program. He never had a newsreel before. His patrons had read of Hal Roach's "Our Gang" comedies but had never seen them.

"He's grateful to me today. More people have commented on his new policy than ever even spoke to him before. He's getting new customers every day. That's the answer."

M-G-M

A Precious Ruby worth a King's Ransom
Stolen by a 'Mystery Crook Sought by
Underworld and Police

THE CRIMSON FLASH

A "*Patheserial*" in Ten Episodes

In the center of the intrigue, with
mystery, danger and perils on all
sides, is a beautiful society girl.

Is she the ghost, the mystery crook?
Does she know where is hidden "The
Crimson Flash," the stolen ruby?

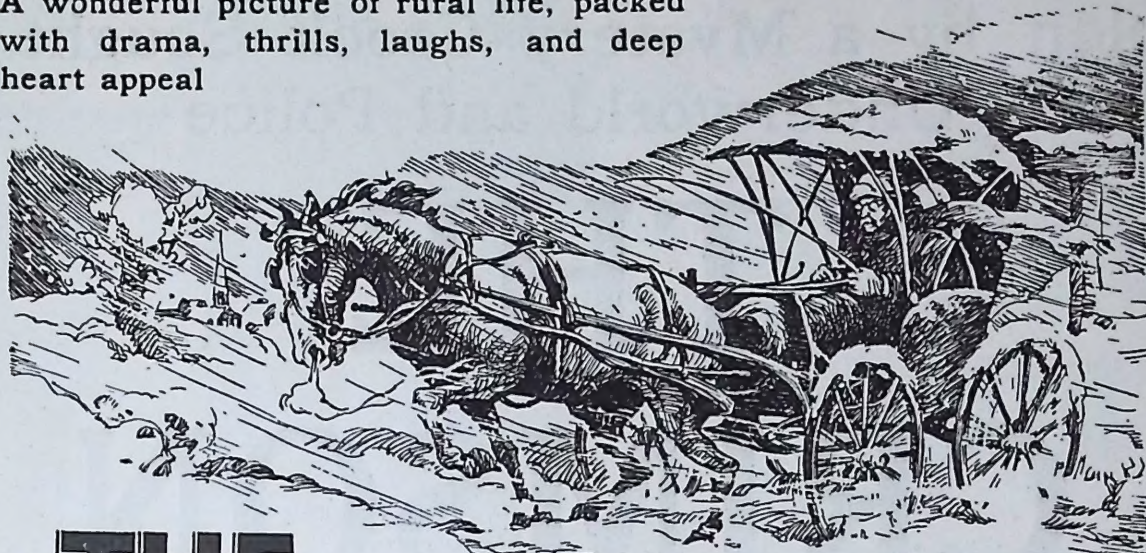
Ten Weekly Chapters of a Teasing,
Tantalizing, Baffling Mystery,
Moving at Top Speed with
Excitement and Thrills!

Cast is Headed by Cullen Landis and Eugenia Gilbert

Regal Films Limited

Toronto - Montreal - St. John - Winnipeg - Calgary - Vancouver

A wonderful picture of rural life, packed with drama, thrills, laughs, and deep heart appeal



THE COUNTRY DOCTOR

with **RUDOLPH SCHILDKRAUT**
JUNIOR COGHIAN - SAM DE GRASSE -
GLADYS BROCKWELL - VIRGINIA BRADFORD -
and LOUIS NATHEAUX
SCREEN PLAY BY BEULAH MARIE DIX ADAPTED FROM STORIES BY
IZOLA FORRESTER AND MAMM PAGE ... SUPERVISED BY
BERTRAM MILLHAUSER—DIRECTED BY RUPERT JULIAN
PRODUCED BY DE MILLE PICTURES CORP.



To Save a Dying Man--

The country doctor, to whom professional duty was merely a matter of routine, gladly went forth on his perilous mission and his only reward was the consciousness of a duty well performed.

An epic story of an unsung hero, of daring, sacrifice, love, devotion and laughter—A pulsating life's drama with comedy relief of the finest texture.

A Human Interest Drama Comparable
 Only to "Way Down East."

Regal Films Limited

Toronto - Montreal - St. John - Winnipeg - Calgary - Vancouver

Canadian Moving Picture DIGEST

Published by Canadian
Moving Picture Digest
Company, Limited

259 Spadina Ave. - Toronto
New York Office
45 West 45th Street

RAY LEWIS

Editor and Managing Director

GEORGE C. WILLIAMS

President

Official Organ of the
M.P.T.O. of Canada
Established in 1915 for
Exhibitors

Subscription: \$5.00 yearly
Telephone: Trinity 1481

Vol. 19, No. 22.

TORONTO, CANADA

September 1st, 1927

Don't Tell Your Troubles To a Policeman!

THE FEDERAL TRADE COMMISSION of the United States will hold court in October, to consider Motion Picture Trade practices.

One of the "thou shalt nots" involves block booking which affects every producing unit in this Industry.

There have been many opinions expressed relative to block booking, producers claim it "cuts down" overhead to such an extent that it enables the distributors to give exhibitors better service and better prices.

It also stabilizes to some extent the investment security attached to production; and encourages finer and more pictures. Some exhibitors claim that it is a weapon of coercion in forcing poor pictures; and that it also limits the independent purchasing powers of exhibitors, who are loaded up through its pressure with controlled product.

A few years ago, after the Milwaukee Convention, when the play dates for Independents became the War Cry, exhibitors claimed the Independents took advantage of this tremendous publicity and made their pictures prohibitive through advanced prices.

Exhibitors also claimed that the independent producers did not have a sufficient supply of product to cover the necessary field of demand; and pictures were sold singly.

Today many exhibitors are in favor of block-booking as a means of protection from a shortage of product through competition, while others are as strongly opposed to the system.

Any practice of doing business in any Industry, which becomes compulsory, is abnoxious. The fact that a good idea has become perverted should not affect the quality of the original idea.

Exhibitors further claim that this block-booking system has been used as a club, to force exhibitors to buy the entire programme of a producer-distributing-exhibiting unit, under the pain of having an opposition theatre built in their midst.

Any distributing unit, which employs salesmen, who use this kind of an argument to put over their sales, should not be surprised if they get into "a jam."

But individuals, who have suffered from such methods of doing business have no cause to feel that they are lonely martyrs. I know that producer-distributing-exhibitors have used this same kind of a theatre-building club to force their pictures into theatres which had other producing affiliations; and that these chains of theatres were obliged, in order to protect their investors from opposition-built theatres, to book the product of the threateners, even though it meant the sacrifice of other distributing units' product in these limited fields.



RAY LEWIS

Competition in our Industry is keen and cruel, there is no sentiment attached to it.

The big fellows fight each other, but they can stand "the gaff," it is when the little fellow comes into conflict with the "big babies" that he gets a hiding, but the public is instinctively opposed to a "big fellow" fighting a "little fellow," and here's where there is trouble.

During the past ten years of Mergers, and a narrowing of the competitive field in exhibition, distribution, producing, we find the old Independent exhibitors still doing business, new Independents in the field;

and this holds good for producing and distributing units also.

The U. S. Trade Commission hearing will not be able to make Independent effort in our Industry a Gilt-Edged Security.

The Mergers will grow and grow. Wall Street is tightening the strings, and getting its finance in this Industry circumscribed so that it can regulate and control the use of this finance; and make it yield the returns it should, considering all risks involved.

However, since the public are the buyers, both producers and exhibitors will always have their chance to arrest public attention with what they have to offer, and the Independent producer and exhibitor will have to travel along either as "small fry," making a living, or substantial business men through the value of the entertainment which both offer, for the big chains are going to give the public more than the public are paying for in order to build up their good-will.

This Industry should talk to its units on the question of block-booking, and its various ailments, or failings, before the Industry presents itself before the Trade Commission for a hearing.

Should this Industry bring upon itself Government inspection and control, it will not be "too sweet," either for Independents, or Merged Corporations.

Fight out your troubles before you tell them to the public; for telling too much may cost all of us plenty. Above all, don't tell your troubles to a policeman, it sometimes results in getting you "pinched."

Ray Lewis

Ray Presents

THE Metro-Goldwyn-Mayer Board of Directors includes Nicholas M. Schenck, Charles M. Schwab, William Hamlin Childs, William C. Durant, Daniel E. Pomeroy, William L. Phillips, David Warfield, Lee Shubert, David Loew, David Bernstein, Arthur M. Loew and J. Robert Rubin.

Not a "piker" among them, all substantial, solid men of finance; and showmen who have made the show business pay handsome dividends and profits.

THAT this Board of Directors made Nicholas Schenck president of Loew's, Inc., is a compliment to the business acumen and sagacity of "our Nick;" and rather makes us conclude that the financiers in our business are able to distinguish between showmen who show what they can do; and showmen who follow the type of the "show-off."

NICHOLAS SCHENCK was elected president by the Loew's, Inc., Board because he inspires confidence; and has proved that he can successfully direct his company's business.

THE TUNNEY-DEMPSEY fight film opened at the Strand, Toronto. This house has been dark, but Messrs. Vause & Marks rented the house for the special run of the champion film.

Early Wednesday morning, it was necessary for the police to regulate the crowds, eager to see just how close Dempsey was to regaining the "champ" title.

A CROSS Canada word comes that the fight film has been enjoying extra shows, midnight shows and dates for an extra run in order to accommodate the crowds who are jamming the box-office.

The press say it is one big bet, this Tunney-Dempsey ten-round fight film; and I'll fall in line with the rest of the press.

IT is the prettiest fight you have ever seen, boy, for Tunney know how to box; and as for Dempsey, champ, or no champ, there is nothing of the "slouch" about his punch, although outside of one round, the seventh, Tunney retains his "champ" degree, most noticeably.

I must tell you a funny story re-the fight. Coming from New York Thursday night and striking Buffalo early in the morning, I heard the porters discussing the fight. They had all bet their "dough" on Dempsey; and when



Norma Shearer and Ramon Novarro, as they appear in "Old Heidelberg," for Metro-Goldwyn-Mayer.

I said, "I'm going to collect on Tunney," the porter said, "It is gwine to be very hard on the working people, they all bets on Dempsey."

New Savoy, Glace Bay Opens To Public

John Connor, Owner, Gives Better Theatre to Patrons Than the One Destroyed by Fire

John Connor, owner and proprietor of the New Savoy Theatre, which recently opened in Glace Bay, N.S., has shown his public that he is a real sport and showman.

On March 26th, Glace Bay had a disastrous fire which destroyed many buildings, the Savoy Theatre, being among the last to be consumed. This theatre was comparatively new and considered one of the finest theatres in that section of the country.

The loss of this theatre was a great blow to its owner, but Mr. Connor was determined that Glace Bay should have a real theatre and immediately made preparations for its construction.

The new building is 100x60 ft., with a stage height of fifty-five feet. Between the stage and the auditorium runs a reinforced concrete wall from ground to roof and a fire-proof curtain.

The inside walls are of Gyp-Rock and the roof and walls covered with non-inflammable material. The entire theatre is equipped with fire-fighting devices of the latest invention; and in all the theatre is most modern in design and equipment.

The seating capacity of the auditorium is a little over 800, while the balcony provides for 483. The stage is sixty feet wide and thirty feet deep. There are music rooms, store rooms, and large dressing rooms, and altogether the theatre is not only a credit to Glace Bay, but the entire province.

SHORT TALKS

ON

SHORT FEATURES

A Fact--

The Program of Short Features offered to Showmen for the Season 1927-28 by

EDUCATIONAL

is a program from which all guess-work has been eliminated. It is a group of pictures without an element of gamble, backed by seven years of specialized experience—a product of proven value.

Educational Pictures

are not merely a promise—their merit is already an established asset for exhibitors who play them and exploit them.

They'll continue to make money for you and they'll continue to dominate the Short Feature field.

E. W. Hammond
President

EDUCATIONAL

FILM EXCHANGES, Inc.



TORONTO THEATRES

HIPPODROME — "The Country Doctor," with Rudolph Schildkraut, Virginia Bradford, Frank Marion, and Junior Coghlan — De Mille. Class B plus. Rudolph Schildkraut does excellent work as "the country doctor," a kindly and sympathetic old man. Schildkraut gives a life-like impersonation of this type of old-fashioned physician, who has nearly become an extinct species. The hero (Frank Marion) and the heroine (Virginia Bradford) also do good work, and Junior Coghlan as the heroine's "kid brother" presents a sympathetic interpretation which wins his audience. There are many highlights and much emotional interest. The heart-throbs and sobs are also there. Rupert Julian directed this simple story capitalizing every asset it possessed. The plot was adapted from a story by Beulah Marie Dix. The story is an ideal neighborhood theatre attraction.

PANTAGES — "Hard Boiled Haggarty," with Milton Sills — First National. Class B. "Hard Boiled Haggarty" (Milton Sills) is an Ace Airman, who falls in love with a "sweet and innocent French girl," whom he asks to marry. A superior officer "tips him off" that his sweetheart is not as innocent as she looks, but is in reality what is termed a "street-walker," not out for a walk, but minding her own business. Whereupon a fight takes place and Sills is brought before the Military Court. Sills throws off his uniform to stand by the girl, when the girl, to save him from Court, Martial, admits that she is a "woman of the streets." Sometime later Sills meets the girl again in a Cabaret, only to find that she is the "innocent little French girl," she lied to save him, for it is her twin sister who is the "pedestrian." Imagine having that kind of a twin. It is poor material for Sills. Molly O'Day as the sweetheart, and "twin sister" is competent.

UPTOWN — "The Cat and the Canary," with Laura La Plante — Universal. Class A. A spooky, creepy, mysteriously weird tale, that takes place in an old house which has been closed for twenty years. The owner leaves a will which is to be read twenty years after his death, at a date given, at midnight. The heirs arrive for the reading, seated at a table where the lawyer reads the will, giving the

bulk of the fortune to the niece of the deceased, Laura La Plante. The heirs remain at the house overnight, where many hair-raising events take place. Laura La Plante does good work, and expresses terror to an intense degree. Good work is also done by the supporting cast, which includes Gertrude Astor, particularly fine, Martha Mattox, Forrest Stanley, Flora Finch and Creighton Hale. This feature is bound to attract attention in any theatre. Paul Leni, the German director, has done a masterful bit of work.

TIVOLI — "Swim, Girl, Swim," with Bebe Daniels — Paramount. Class B plus. This is a comedy which is sure to register. Bebe's interpretation brings to mind a role in which I saw Colleen Moore recently. She is supported by "Trudy" Ederle and James Hall. The picture is a laughing hit. Bebe is an ugly duckling, who is "bug crazy," and she and her friend, Mr. Spangle (William Austin) are always on a hunt for insects. Bebe has a desire to become an athlete because a certain Mr. Marvin inclines in this direction. She decides to take up swimming after her collection of bees and bugs depart. A correspondence school gives her a diploma as a swimmer and reading the diploma she imagines she can swim. The girls desirous of playing a joke upon her, make her captain of their team, and insist upon her representing them in the big channel swim that is about to take place. The day of the big swim arrives, and Bebe in a bathing suit, which looks as if it came out of "Tut's tomb" is greased for the swim. She starts out, doing her famous "breast stroke" but soon finds it is harder to swim in the water than on the floor, and hollers for help. Mr. Spangle pulls her into his row-boat, and starts out for the Hospital boat. A fog comes up and

they are lost, the boat crashes into a fishing boat out for lobsters. Bebe falls out of the row-boat and resuming consciousness starts swimming for the shore and lands in on a wave, winner of the swim. Bebe is acclaimed champion and her swimming fame grows. She is asked to swim for the school in a race, that the school has lost for the past ten years. "Spangle" gets "Trudy" to train Bebe, but this Marvin chap finds out that Bebe did not really win the swim, and he advises her, that under the circumstances, she will have to drop out of the race. Bebe gets a heart-shock as well as a pride-shock, for Marvin is the "one and only man" and she really thought she had won. All the misunderstanding is cleared up, and at the "eleventh hour" Bebe gets in the swim, and wins. It is real fun all the way through.

Neighborhood Theatres

PALACE — "Nelson," an All Star Cast — British production — Regal.

ST. CLAIR — "The Bugle Call," with Jackie Coogan — Metro-Goldwyn-Mayer. "The Frontiersman," with Tim McCoy — Metro-Goldwyn-Mayer.

COLLEGE — "Circus Ace," with Tom Mix — Fox. "Lonesome Ladies," with Lewis Stone — First National.

BEACH — "After Midnight," with Norma Shearer — Metro-Goldwyn-Mayer. "Soft Cushions," with Douglas Maclean — Metro-Goldwyn-Mayer.

CAPITOL — "Painting the Town," with Glen Tryon and Patsy Ruth Miller — Universal. "Barbed Wire," with Pola Negri — Paramount.

OAKWOOD — "Man Power," with Richard Dix — Paramount. "Paid to Love," with Virginia Valli — Fox.

BEDFORD — "Bugle Call," with Jackie Coogan — Metro-Goldwyn-Mayer. "Colleen," with Madge Bellamy — Fox.

BELSIZE — "Old San Francisco," with Dolores Costello — Warner.

BLOOR — "Fireman Save My Child," with Wallace Beery, and Raymond Hatton — Paramount. "Twelve Miles Out," with John Gilbert and Joan Crawford — Metro-Goldwyn-Mayer.

LA PLAZA — "Barbed Wire," with Pola Negri — Paramount.

CHRISTIE — "Rough House Rosie," with Clara Bow — Paramount.

AT LIBERTY

First Class Projectionist and Stage Electrician. Good spotlight man. Alberta first class license but go anywhere good projection is wanted. Not a union man.

GUY E. McALLAN,
Box 41, Irvine, Alta., Can.

Here the Year's GREATEST
Quick-Money Buy!

Carl Laemmle
presents

CLARA BOW *in* Wine



With Myrtle Stedman, Walter Long, Huntly Gordon and Forrest Stanley
From William MacHarg's famous story. Directed by Louis Gasnier.

Universal Jewel



The Girl with "IT" at Her Zippiest Best!

¶ Bubbling, effervescent, peppy CLARA BOW in a title and picture that fit her like a one-piece bathing suit!

Grab It NOW--It's a "NATURAL"

"Here's a Nice Kettle of Fish"

"More Anti-American Film Propaganda to Put British Pictures Over"

"THE SOMME" MAKES A HIT IN LONDON, ENGLISH APPLAUD GERMAN BRAVERY SCENES.

"The Somme" is attracting big crowds to the "Marble Arch," London, England.

It is another War film, considered greater than "Ypres" and "Mons." If my memory does not play me false we had a "Battle of the Somme" in Canada almost eight years ago. I do not know whether this "Somme" is its re-issue, or a new picture.

Reports state that it is splendidly photographed and tremendously realistic. H. S. Murton, special staff correspondent of The Evening Telegram writes of "The Somme" as follows:

Most Realistic Film.

"The Somme," to my mind is an improvement on "Ypres" and "Mons" in its pictorial effects and the realism of the depiction of the various sides of battle. I have never seen in any films before such true night scenes, troops moving up to the front under cover of darkness. It is a triumph of photography. Nor have I seen such perfect representations of the horizon lit up by the intermittent flashes of gun flares. Every side of war is shown, the rocking to and fro of big guns in action, the race of rival armies in underground sapping, the destruction of kite balloons by aeroplane, the suspense of zero hour, the hateful spitting of machine gun and hand-to-hand fighting with bayonet and revolver. Yet, though all these various departments are so vividly depicted the unity between them is maintained so that the spectator feels that they are all part of the same battle. And the whole series of battles is linked together in such a way by position maps that one feels he is taking part in the whole campaign, the campaign of the Somme, which lasted from early in July, 1916, until the enemy retired in 1917 to their new line, leaving 900 square miles of abandoned, desolate territory to our forces.

Continuity of Battle.

The complaint was made against "Ypres" that it was a series of incidents. Mr. Wetherell has succeeded in avoiding that by giving continuity to the whole campaign a most difficult thing to do in reproducing the battle fields. Individual incidents do, of course, come in, continuous representation of the whole front would mean simply a reiteration of bursting shells and massed attacks,

but these incidents, such as the capture of a German dug out, the work of a listening post and so on are made to fit into the whole and give intimacy to it.

Not Jingoistic.

Reserve is shown also and the film is not exulting. German feats are given their due meed, the non-surrender of a German party in a cut-off trench and the gallant effort of a German soldier to bring water to his parched and wounded comrades. The English audience appreciates this and greets it with a loud hand-clapping. This applause, which is spontaneous and breaks forth during many stages of the film, is testimony to the reality of the picture. In fact with the continuity the producer has attained it is really as though a real battle was being witnessed. One thing that does strike the observer is the difference between the mechanical, machine-like, over-drilled Germans and the careless sang froid of the English, who carry on not through fear of their superiors, but through perfect understanding with them. This is brought out in a way that comes close to genius.

But the force and fair-mindedness of Mr. Murton's article is spoiled by his concluding paragraph, which reads as follows:

"It will be a lasting disgrace if American domination of Canadian films prevents these two great masterpieces (Coronel and Falkland Island pictures) of British prowess from being given the widest publicity and circulation in Canada."

In one paragraph the writer extolls the fact that "The Somme" is free from jingoism and that the English applaud the bravery of the Germans, with whom they were in conflict.

The last paragraph about "American Film Domination" is about the worst example of "jingoism" that one can find. Why cannot we British secure a market for our pictures save through using an Anti-American film propaganda bludgeon?

To stoop to such means shows that we are poor sports and traders; and that we have not a sufficient faith in our British pictures to secure a market for them on a business basis of trading solely.

I feel ashamed of this exemplification of our British Film Industry's

weakness whenever it is utilized to create a market.

I feel certain that some of the British producers, who are interesting themselves in the production of British Films of quality, do not feel that they want this kind of Anti-American Film propaganda in order to sell their product.

This is the kind of fuel which stirs up jealousies, and misunderstandings between countries, it is the forerunner of Wars.

Just feed the people, sufficiently with this kind of devil's food; and then after you have told them America is stealing and monopolizing your film markets, go a step further and tell them that America is getting ready to attack Canada, and the fuse has been laid for a conflagration, which the mob will be eager to spread, all this in the name of patriotism. Does this follow up the construction of Peace Bridges and Canadian Ambassadors in Washington for the establishment of good-will?

For shame! It is quite true that British pictures should get distribution throughout the British Empire at least. It is quite true, that every Britisher, realizing the importance of the screen, should endeavor to promote British Film Interests, but British as I am; and as strongly in favour as I am for the establishment of the British Film for which establishment I have been pleading and talking for the past ten years, I will not stoop to conquer. British films will secure their commendation as far as I am concerned, when it is coming to them.

Let British capital loosen up and market its films the same as American market theirs.

Make the pictures which the public will pay to see. Open distributing centres, or make arrangements with distributing centres for their release. Advertise what we have and do business like business people and not like propagandists and reformers.

Stop this "American film domination talk" utilized to sell a British-made picture, for it certainly is an admission that the picture has not the quality to sell itself.

America against the British Empire, these propagandists would have us believe. Here's a fine kettle of fish. Where's our pride, our sportsmanship, our will to do and to conquer?

Half of the "talkers" do not know what they are talking about, and they
(Continued on Page 11)

"Here's A Nice Kettle of Fish"

(Continued from Page 10)

know much less of the Industry's business.

Any film which the Censors will pass; and which can be secured at a profitable price for distribution, whether that film has been made in China, Russia, Germany, America, or England will get distribution providing it has a box-office appeal.

Distributors in Canada and exhibitors can make a handsome profit out of the exploitation of British films if they are but three-quarters quality. If these British propagandists only knew what rivalry exists in the getting of a good British picture for Canadian distribution, they would stop all their silly American Film Anti-Propaganda talk.

If Germany with the world her enemy could have crashed the gates to success with her films, what is preventing England from getting a showing in her own Empire and in foreign fields?

There is but one answer, Quality. As for this continual production of War films, England cannot possibly expect American audiences to come to theatres to witness British Army and Navy Events.

Britishers may reply that America has given us War films and we have paid to see them. America has not given us War films on the order of those we have had from England.

The War has been used for plot and background by America, but it has not been America in the War films which has sold these films in countries outside of the United States. It has been the quality of the production and the love-interest or plot in connection with these pictures.

How long Canada's box-offices will pay to see War films is a conjecture. Already you hear exhibitors say, "What, another War film, the public are tired of them." However, I have observed that good War films with tremendous patriotic tie-ups and publicity have netted a profit in Canada. But can this War pressure be kept up? And can England make a box-office picture of entertainment quality minus the War element?

If we can, why do we not get started?

Not one good picture, but many. All it needs is money and imagination, the ability to select story, cast and director. But it cannot be done on £5, 2s. It takes "real dough," translated into English this means at least £20,000 a picture, and up the scale in proportion to the magnitude of the production.

Spend some money and then we will have something to talk about. In Canada we have found that some of our "loudest" Anti-American film propagandists have only expended "hot air."

—RAY LEWIS.

Tunney-Dempsey Film Big Box-Office Getter

The Tunney-Dempsey fight had the effect of boosting the attendance at theatres in places like Ottawa and Montreal, because the fight fans, who planned to get the results at downtown newspaper offices, figured that they could see a show and then proceed to the newspapers immediately afterwards. This arrangement worked out nicely for all concerned.

The fight pictures were released in Canada through Messrs. Vause and Marks, Canadian Educational Films, Limited, handling the physical distribution. Mr. Hanson secured the films by airplane from Chicago. Prints were ready for release in Eastern Canada on Saturday, September 24, two days after the battle. Many immediate bookings for the Canadian prints were secured by Messrs. Vause & Marks for an intensive sales campaign on the fight pictures for some weeks before the fight, had been waged.

Representative exhibitors, such as Don Stapleton of the Centre Theatre, Ottawa, Ontario, who had booked the fight film for exclusive local showing, gambled on the outcome by advertising the pictures a week ahead of actual showing. Fight incidents were such that the film became actually important. Incidentally, the fight pictures are being shown in every Province in Canada without legal restriction. The Strand, Toronto, is playing to packed business.

"THE GIFT OF LIFE" IS GOVERNMENT FILM

Whitby, Ont., viewed "The Gift of Life," a picture produced by the Ontario Government and exhibited at the town hall of Whitby to an audience of women.

The film is a hygienic one, in that it deals with the origin of life. It has aroused considerable talk as to its suitability for exhibition, but those who saw it at the town hall, appeared to be interested in its message.

Mrs. Haygarth, social service nurse for the Department of Health in the Ontario Government, supervised its exhibition and gave a lecture on its features.

The picture was taken to the Ontario hospital and shown to the women members of the staff. No men were allowed to view the feature. I wonder if it is any relation to "The Naked Truth."

New roles are largely a matter of new wigs for Polly Moran. The Metro-Goldwyn-Mayer comedienne wore a black wig in "The Enemy," a red one in "The Hypnotist" and now is wearing a yellow one in "Bringing Up Father," which is based on the McManus cartoon strip.

Laurier Re-opens at Hull Theatre Greatly Improved

The rebuilt Laurier Theatre was opened in Hull, Quebec, by Donat Paquin, owner, and Harry O'Regan, manager, on September 24 with special ceremony when Mayor Lambert of Hull cut the ribbon barrier across the main entrance of the theatre, declaring it open for the entertainment of the people of Hull. The opening feature was "The Beloved Rogue" and the programme also included French-Canadian songs by the Gatin-eau Troubadours, music by Rene Marier and His Concert Orchestra, and short film subjects.

The theatre, which had been closed for four months for reconstruction, presents a highly artistic appearance while the seating capacity has been increased to 1,250. No fewer than 18 exits have now been provided as well as an asbestos curtain has been installed.

At the rear of the main floor a lounge has been provided for patrons, the centre of which is a rainbow fountain with running water. This lounge is flanked by mirrors and other decorations and the furnishings include comfortable wicker chairs. Well-equipped, dressing rooms for guests are conveniently near.

Incidentally, a recreation room has been provided for employees, a feature of which is a billiard table. Handsome electric candelabras branching from silver medallions around the walls provide illumination, these being shaded with parchments which have been painted with picturesque views of the Hull district.

Mr. Paquin is making a specialty of Metro-Goldwyn-Mayer and First National features, and programmes are changed twice weekly, Sunday shows being conducted.

W. Golding Opens Theatre At West St. John

Walter Golding, formerly with United Artists, resigned his position to open a new moving picture theatre in the reconstructed City Hall in West St. John.

Walter Golding is a nephew of Walter H. Golding, manager of the Imperial.

The Carleton City Hall has been equipped with a modern auditorium and new picture machines have been installed.

Golding is the organizer and manager of the Trojan Athletic Association which includes football, hockey, baseball, etc. He holds several executive positions in connection with inter-provincial affairs.

"Through the Barbed Wire" On Toronto Streets

Jack Carroll, born in Montreal, and who enlisted with the 75th Toronto Battalion, served overseas until 1918, is to produce a Canadian war picture, "Through the Barbed Wire." Carroll is said to have been associated with Carl Laemmle in ye olden days. He is also reported as having worked with William Clifford, Kathlyn Williams of the old 101 Bison days and that he has also been associated with such comedies as "Some Time," "Very Good Eddie," and with Billy Watson's burlesque. Mr. Carroll is said to have made pictures in Ireland, Italy, Spain, in Japan and China.

Toronto streets are to be the locale used for some of the scenes in "Through Barbed Wire," a cast of seventeen will be assembled and about 2000 extras will be marshalled into use. Mr. Carroll who wrote the story will play the hero, while Mrs. Jack Carroll will be her husband's heroine. It is reported that Mr. Carroll has already invested more than seventy-five thousand in the venture. November or early December is scheduled for the releasing date.

Grover Theatre Opens

B. & F. Theatres Limited

The Grover Theatre will open its doors on Saturday, October 1st. It is situated on Dawes Road and Danforth and is the new B. & F. Circuit Theatre.

Uptown Theatre, Orangeville Opened September 21st

The Uptown Theatre in Orangeville, Ontario, opened its doors September 21st. Mr. Merlina is the owner. The seating capacity of the theatre is 475. The opening feature is "Don Juan." Admission prices 25c for adults, 16c for children. C. R. McKeown, K.C., chairman of the Ontario Railway and Municipal Board was the chief speaker at the opening. The theatre was packed.

St. John Times Globe

Approves Motion Pictures

The St. John Times Globe commented editorially upon the appeal of motion pictures and the movies as a "potent factor in forming opinion by the presentation of the ideas which the screen presents. The editorial points out that modern society cannot be too careful in the ideas which the screen presents, but does not suggest plots of "parish magazine standard of innocuity."

The editorial further states that New Brunswick is not ill served by its censors. "All in all there is no complaint here."

N. L. Nathanson Entertains J. Bernstein of Loew's

N. L. Nathanson, managing director of the Famous Players Canadian Corp., gave a luncheon in honor of Jules Bernstein, manager of Loew's Toronto, who left for New York. Mr. Arthur Cohen presented Mr. Bernstein with a club bag, the gift of friends. Jerry Shea, Jack Arthur, Colonel Cooper, speeded the parting guest with expressions of good-will and cheer. Mr. Bernstein was manager of Loew's for the past fourteen years.

D. B. Free Introduces Movies Town Hall, Gadsby, Alta.

D. B. Free, owner of the Stettler Opera House, Gadsby, Alta., has introduced a moving picture show at the town hall, Gadsby, Alta.

Denny "Out All Night" At Uptown Theatre

Universal's Denny feature, "Out All Night," opened at the Uptown Theatre, Saturday, October 1st. "Out All Night" replaced "The Cat and the Canary" at the Colony Theatre, New York City.

Stirling Utilizes Town Hall For Moving Pictures

The Stirling village council has arranged with the Ontario Theatre License Department in Toronto to use the old hall for motion pictures during October, November, December, until the new theatre is opened.

Knox Hall Fillmore Is Showing Pictures

Knox Hall, Fillmore, Sask., is showing motion pictures, having introduced movies into this hall, under the management of the provincial securities.

Montreal Amusement Coins Five Million Dollars

In three months, Montreal's place of amusement have collected five million dollars, the largest percentage of this sum coming from motion picture theatres.

HAROLD B. FRANKLIN TO VISIT NEW YORK

Harold B. Franklin, president of West Coast Theatres, Inc., is due in New York from Los Angeles late this month. Among other matters to be considered at a general conference, it is understood, will be costs of presentations.

New Zealand Places Heavy Duty on Films

British Film Preference Is New Taxation

New Zealand in its effort to help British films has revised its tariff duty increasing the tax of one penny a foot to three pence for American film imports. British films were placed on the free list. The revised tariff also increases the preference on other British goods.

WALTER HAYS PASSES WAS STRAND EXECUTIVE

Walter Hays, associated with the Nine Mark enterprises since 1913, passed away Tuesday morning, September 27th. He was fifty years old. He came to New York in 1912, as a director of the Mark Strand Theatre Corporation, newly organized, and which built the Strand, New York. Mr. Hays was made vice-president of the Stanley Mark Strand Company when these companies merged. On Monday the late Mr. Hays was apparently in good health. On Tuesday, he complained of illness during the early hours of the morning, and about 6 a.m. he passed away. Burial services were held on Thursday afternoon, from the Riverside Memorial Chapel, New York.

PATHE AFTER TUNNEY WANTS BIG MONEY

Pathe Exchange, Inc., are negotiating for the services of Gene Tunney, world's heavyweight champion with a view to presenting him in a feature. Tunney starred in a Pathe serial called, "The Fighting Marine," and the picture proved popular in Canada, especially during the Tunney-Dempsey publicity which prevailed covering the first fight for the champion's crown. It is said Tunney wants big money.

New Vaudeville Circuit From Coast to Coast

George Bannister, owner of the Columbia Theatre, Main St., Winnipeg, returned from Toronto where he completed negotiations for a new Canadian coast to coast vaudeville circuit. The deal involves the construction of a new Winnipeg theatre costing \$125,000 to be located on Logan Ave., west of Main Street.

Jean Hersholt Plays Dr. Juttner's Student Prince

The Digest, in reviewing "The Student Prince" attributed the splendid work of Jean Hersholt as Dr. Juttner to Otis Harlan in last week's issue. Otis Harlan as "Old Ruder" also contributed a fine characterization.

Courtesy with Service

Motiograph De Luxe Projectors.
Cont-El-Arc Motor Generators.
Superlite Gold Fibre Screens.
Brenkert Spot-Flood Lamps.
Vallen Curtain Controls.
Universal Electric Plants.
Ross Projection Lenses.
National Projection Carbons.
Repair Parts for
All Makes of Projectors.
Complete Theatre Supplies.

Canada's Leading Theatre Supply
House.

The Coleman Electric Co.

258 Victoria St. - Toronto, Ont.

United Amusement Co. Are Offering Bonds

Public To Get \$1,500,000 6 Per Cent First Mortgage Bonds

The United Amusement Corporation of Montreal, offered through the Royal Securities Corporation, Limited, \$1,500,000, first mortgage 15 year bonds, yielding 6 per cent.

This company was incorporated in 1924 taking over the assets and undertakings of the Independent Amusements, Limited, and United Amusements, Limited, which had been successfully operating a chain of Motion Picture theatres in Montreal.

This company now operates twelve Montreal theatres with an aggregate seating capacity of 14,400.

Theatres controlled by ownership, or by lease are the Regent, Plaza, Rivoli, Papineau, Corona, Mount Royal, Amherst, Rialto, Belmont, Rosemount, Strand and the Westmount.

This company is affiliated with the Famous-Players Canadian Corporation, Mr. N. L. Nathanson, Managing Director of the latter company, being on the board of directors of the United Amusement Corporation.

The purpose of the flotation is to provide funds for the retirement of purchase money mortgages outstanding against certain of the company's properties, amounting to \$213,250; to redeem on October 3rd, all of the company's present outstanding \$715,500 eight per cent preferred stock, and the balance for construction, or acquisition of additional theatres in Montreal, or throughout the province of Quebec.

The company's fixed assets, including freehold and leasehold land, buildings, equipment and franchise rights,

together with cash provided for investment in additional theatres, are valued at \$2,625,251, which is equivalent to \$1,750 for each \$1,000 series "A" bond.

Net operating earnings, available interest and reserves, for the two years ended August 31st, 1925 and 1926, have averaged \$243,953, equivalent to 2.71 times the annual interest requirement for the bonds now to be issued. For the 10 months ended June 30th, 1927, net earnings were at the rate of \$313,814 per annum, or 3.48 times the interest requirement. These earnings do not reflect the full benefit of recent property additions—the large new Rivoli Theatre having been opened late in December, 1926, and the Rosemount Theatre, having been opened in April of this year.

A feature of the new bonds is that they will carry warrants entitling holders to purchase (on the basis of each \$1,000 bond) 4 shares of no par value common stock of the company at \$25 per share, up to and including September 1st, 1933.

The growth of the business in the past has been financed to a considerable extent out of earnings, the cost of both the Rivoli and Rosemount theatres having been provided out of accumulated profits. Apart from the \$1,500,000 of series "A" bonds, the company will only have outstanding, upon completion of the present transaction, 60,036 shares of no par value common stock.

The offering price of the bonds is 98½, and accrued interest, to yield about 6.15 per cent.

Theatre Decoration

is next in importance to good pictures. You will get "bigger houses" if the public find in your Theatre that harmonious atmosphere of restfulness necessary for complete relaxation. Entrust the decoration of your Theatre to

J. O. DOUGALL

Theatre Decorating Specialist

292 Borden St.—TRinity 3794—Toronto

Dorothy Gulliver Is Loaned By "U" For Rin-Tin-Tin Opus

Dorothy Gulliver, who played the leading feminine role in the entire series of Universal's "The Collegians," has been loaned by that organization to play a featured role in "The Dog of the Regiment," which Warner Brothers will produce starring Rin-Tin-Tin, it has been announced.

Laura Jean Libbey's "In A Moment of Temptation"

Laura Jean Libbey's famous romance, "In A Moment of Temptation," will be released this month by F.B.O. Charlotte Stevens and Grant Withers are cast in leading roles, with Kit Guard in support. Philip Carle directed.

Now the Largest Printers in the world of STRIP TICKETS

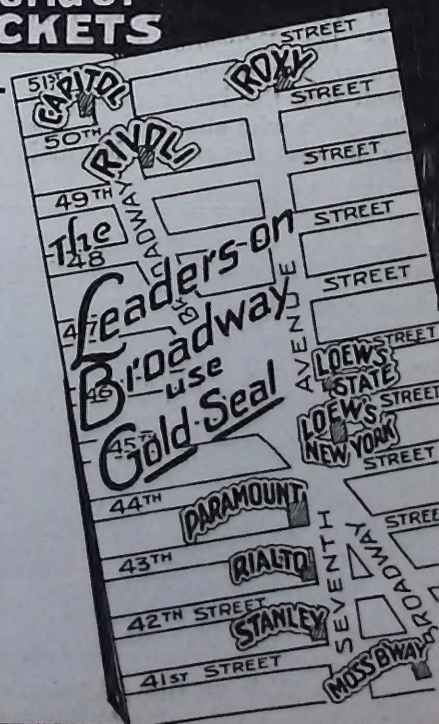
AUTOMATIC TICKET REGISTER CORPORATION

Manufacturers of GOLD SEAL Registers
and Tickets



Used Wherever Tickets are Sold
723 Seventh Avenue
NEW YORK CITY

Canadian Representatives—
THOMPSON, AHERN & CO.
40 Yonge Street - Toronto



Round About the Studios

Patsy Ruth Miller was signed to appear in "Red Riders of Canada," a Canadian Northwest Mounted Police story to be directed for F. B. O. by Robert DeLacy, according to an announcement from William Le Baron, vice-president in charge of production.

Richard Barthelmess, who went East for the New York world premiere of First National's "The Patent Leather Kid" in which he is starred, will spend a few weeks vacationing there.

On his return, he will begin work on "The Noose," from the celebrated stage play of that name.

"Balaloo," adapted from the Parisian stage novelty of the same name, will be Richard Rosson's first picture for Fox Films. Sol M. Wurtzel, general superintendent of the Western Avenue studios, is in daily conference with the director on the cast. Harry Hoyt is making the screen adaptation of the story.

Old-time tricks of spirit mediums were adapted to the screen to "materialize" ghosts for Lon Chaney's new Metro-Goldwyn-Mayer vehicle, "The Hypnotist." All the ghosts appearing in the picture are up-to-date spirits, done in the Conan Doyle manner.

Ford Sterling has been relieved of his original assignment to support Bebe Daniels in her new comedy, "She's a Sheik," in order that he may have no distractions or conflicts in his work in "Gentlemen Prefer Blondes" which soon is to go into production at the Paramount studio. Sterling will have the juicy role of Gus Eisman, the button king, in the gold-digger classic.

Eddie Quillan, well-known youthful comedy star, who has been scoring in laugh pictures for the last two or more years, will be co-starred with George Davis in a new Educational-Mermaid Comedy which is being made at the Educational Studios. Quillan's work in numerous short fun films won him the honor of appearing with Davis who already is a great favorite in the fast-action Mermaid Comedies.



Dorothy Mackaill, charming First National star, "off the set."

Theodore Roberts, grand old man of the screen, who has a life contract with Paramount, recently visited the studio of that company in Hollywood and renewed acquaintance with Paramount stars with whom he has worked in numerous pictures.

Malcolm Stuart Boylan has just finished titling his fortieth Fox Films production. It is "Publicity Madness," directed by Albert Ray and featuring Lois Moran and Edmund Lowe. Incidentally, it is Miss Moran's first picture since she signed a long term contract with Winfield R. Sheehan.

Four features, and six short subject releases are on the F.B.O. September schedule.

On September 4th, the first of the new Tom Tyler westerns, "The Flying U Ranch," from the novel by B. M. Bower, was released. The film was adapted for the screen by Oliver Drake, and directed by Robert DeLacy. In support of Mr. Tyler are Nora Lane, Bert Hadley, Grace Wood, Frankie Darro, Beans, the dog, Olin Francis, Barney Fury, Dudley Hendricks, and Bill Patton.

One of the largest newspaper plants in the West will be the scene of John Gilbert's activities as a reporter for his part in Monta Bell's "Fires of Youth" for Metro-Goldwyn-Mayer. Bell has gained permission to shoot scenes in the offices and plant of the Los Angeles Express. The work of the writing staff, printing plant, linotype machines and other graphic details will be shown on the screen. It is the first time that a newspaper of such standing has allowed film companies to make a photoplay on its premises.

After a vacation of three months, Lloyd Hamilton has returned to the Educational Studios to resume production on the eight comedies he is to make for Educational release this year. Norman Taurog has been assigned to direct the big comedian in this new laugh picture.

As a result of his fine work in directing "Jake the Plumber," an F. B. O. feature comedy, Edward Luddy has been chosen to direct "Her Summer Hero" for the same organization, according to an announcement made by William Le Baron, vice-president in charge of production.

Clyde Cook has been selected by Warner Bros. to supply comedy to Monte Blue's next picture, "The Comeback," which will go into production as soon as the star returns from his annual vacation. The choice of Cook as support resulted from his decided success in "The Bush Leaguer," the first of the Blue starring series released this season.

Janet Gaynor, since completing "2 Girls Wanted," has been resting preparatory to beginning work in her next starring vehicle with Charles Farrell, which will be directed by Frank Borzage.

Fox Films' feminine stars are enjoying a brief vacation after a siege of intensive production. Olive Borden has just finished "Pajamas," and Lois Moran has completed work in "Publicity Madness."



"Yale vs. Harvard," starring "Our Gang," and released through Metro-Goldwyn-Mayer.



Lionel Barrymore, appearing with the Cody-Pringle team in "Body and Soul," for Metro-Goldwyn-Mayer.



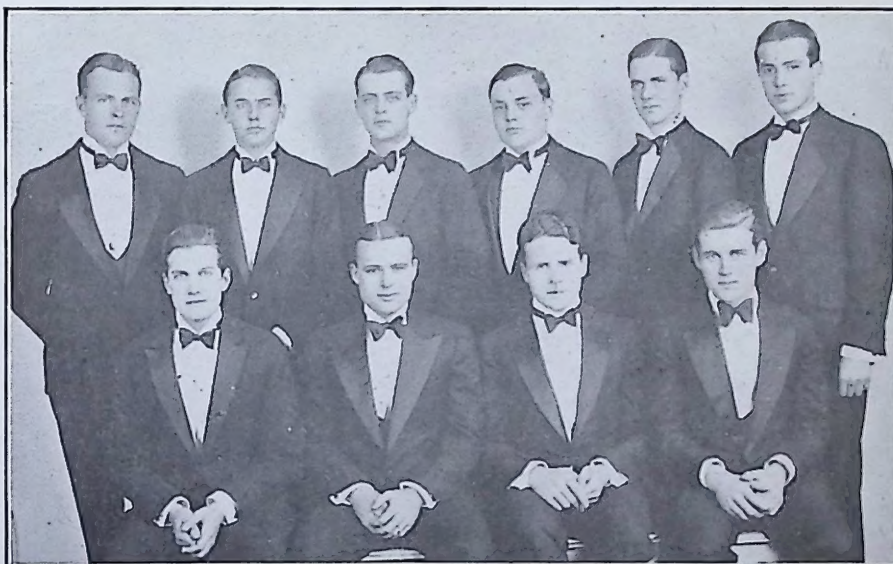
Syd Chaplin as he appears in "The Missing Link," for Warner Bros.



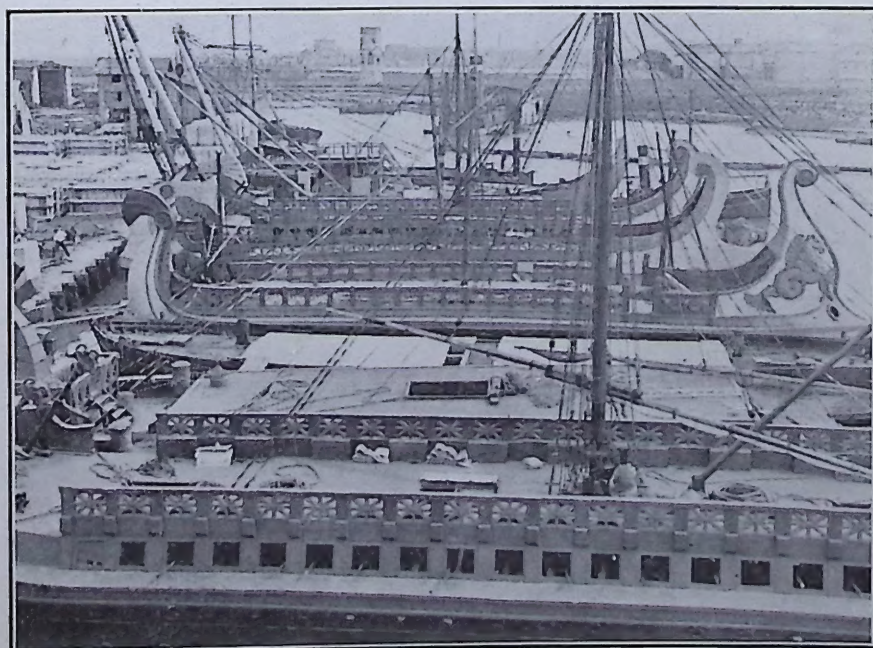
Lars Hanson, that excellent star, will shortly appear with Jackie Coogan in "Buttons," for Metro-Goldwyn-Mayer.



Charming Joan Crawford, appearing opposite William Haines in "West Point," for Metro-Goldwyn-Mayer.



The ten college boys picked from various colleges to appear in First National pictures. Be on the look-out for them, they're sure to make good.



Sea Galleys used in that mighty film, "Ben Hur," for Metro-Goldwyn-Mayer.



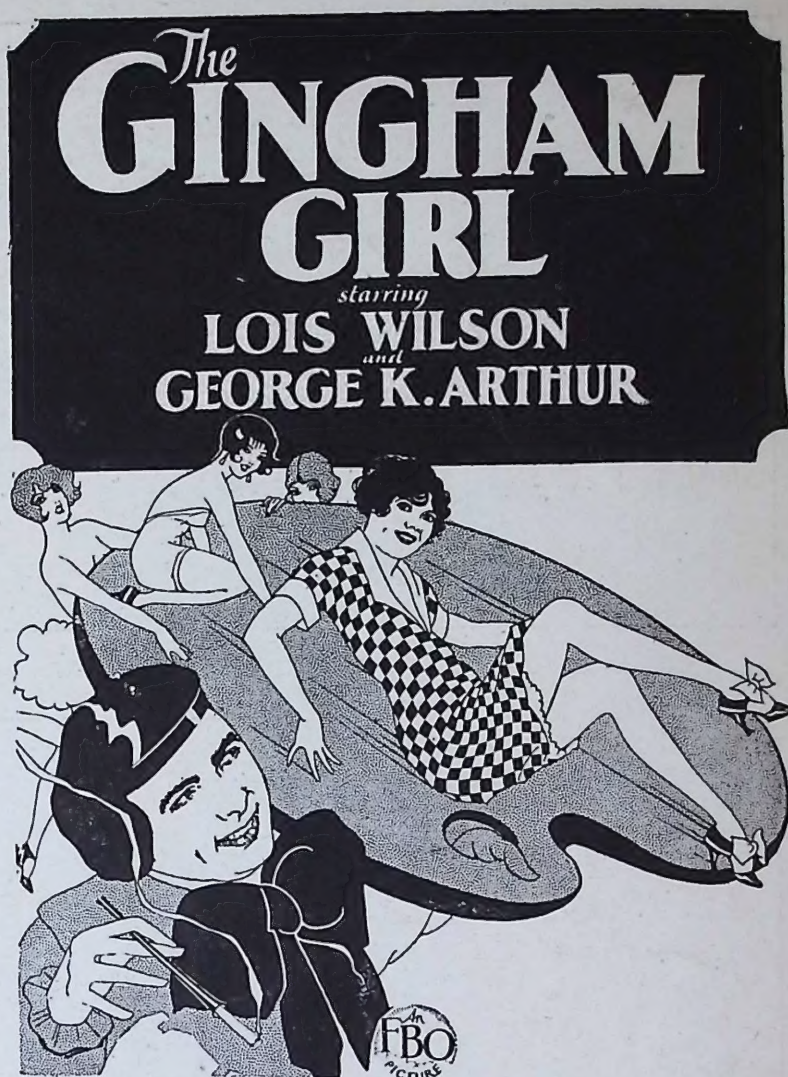
Beautiful Virginia Lee Corbin, appearing in First National features.

AT THE
CAPITOL
(NEW YORK)

THE CROWDS
FAIRLY SCREAMED

AT THE
ANTICS OF
**GEORGE K.
ARTHUR**

AND CRITICS ALL
AGREE "THE
GINGHAM GIRL"
HIS GREATEST
PICTURE TO
DATE



**GREATER
F B O**

15,000 SHOWMEN
CAN'T BE
WRONG